Stolen Art Alert

Volume 5 Number 2
March 1984

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William Merrit Chase, Lady Strolling in a Park, no. 373.

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New York City
IFAR, several insurance companies and the intelligence division of the New York Police Department are working together to collect information on a series of thefts that have plagued New York galleries in recent months. It is estimated that close to a million dollars' worth of small bronzes and paintings have disappeared over the past six months.

The primary suspect is described as tall, heavy-set, in his middle forties with thinning light brown or blonde hair and often wearing a bulky rain coat. He does not create a disturbance in the galleries, but witnesses say he shakes, leading them to believe he is a drug addict. In addition, he has returned several times to some of the victimized galleries. One gallery photographed him on his second visit and asked his name and address, but he gave false identification and left. Another prominent gallery had noticed art works missing after two of his visits, and on his third visit they asked that he check his coat. When he refused, the gallery called the police, and they were able to trace him to a nearby gallery. The suspect was detained for questioning, but released for lack of sufficient evidence.

One gallery employee told IFAR that the suspect comes in every Friday, and is sometimes seen with a dark-haired woman or with two other men. The police believe they have identified the man as a transient who was released from prison in August. Unfortunately most of the evidence gathered has been circumstantial. The police told IFAR, "we need an eye witness to a theft."

The theft reports this month that may be associated with this suspect are as follows: Seth Eastman, *Indian Encampment,* no. 374; Martin Johnson Heade, *Stormy Sea,* no. 375; and Edmund Aylburton Willis, *Dance in the Forest,* no. 378.

Seth Eastman, Indian Encampment

Martin Johnson Heade, Stormy Sea

Long Island
James Howley of Sands Point, Long Island, has discovered that his Picasso, *La dame à la voilette,* has been stolen for the second time in two years (*SAA,* March/April 1982, no. 291 and this issue, no. 436). When the painting was returned to Mr. Howley after the 1982 theft, he decided to store it in his attic, where he felt it would be safer. After Mr. Howley received a phone call from a dealer seeking to buy the Picasso painting, the most recent theft was discovered.

Mr. Howley told IFAR that a number of people worked in the attic, and that a helper, who might have been able to provide information about the theft, has moved to Eastern Europe.

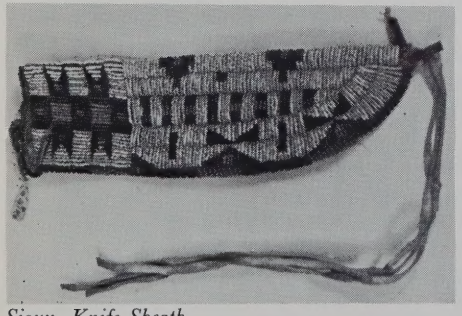
Pablo Picasso, La dame à la voilette

Pennsylvania
The DeShong Museum, in Chester, Pa., suffered a series of thefts from 1976-79. The stolen works were later fenced by a young man identified as Laurence McCall. In addition to 100 paintings, about 50 objects of art disappeared. Half of the paintings and all of the objects of art have been recovered (*SAA,* February 1980). Mr. McCall has been arrested, but many of the paintings are still missing and the museum would like to recover them. This issue contains a list of the paintings that are still missing (nos. 372, 377, 383-4, 388-93, 396, 399-424, 426-7, 429-34, 437-8).

Connecticut
A collection of American Indian beaded pouches, bags and knife sheaths have been reported missing from a Greenwich collection. Although the pieces may not be unique, they represent approximately 40% of the best Plains beaded work in the collection (nos. 455-70).

Lynn Stowell Pearson

Plains Indian, Pistol Holster



Sioux, Knife Sheath

Museum Preparing for Return of Indian Bronze

The Kimbell Art Museum in Fort Worth, Tx. has reached an agreement with the Indian government that will result in the return of a Chola period dancing Siva to the country of origin. The Siva Nataraja was stolen from the Thiruvilakkudy Temple in Tamilnadu state, Southern India in 1978, but this fact was unknown to the officials of the Kimbell Art Museum when they purchased it during the summer of 1979.

The museum first learned in 1980 from an Interpol report that the sculpture was stolen. The museum's director, Edmund Pillsbury, who had assumed directorship of the museum only a few months before, contacted IFAR for further substantiation as to whether the piece was stolen. IFAR was able to provide documentation of the theft, which was listed in cultural property theft bulletins IFAR receives from the Indian police. The museum immediately disclosed its intention to cooperate fully in order to establish legitimate title to the work. Since that time, the museum and India have been working toward a formal resolution of the matter.

The bronze statue was purchased from art dealers in London, accompanied by proper affidavits concerning its origin and ownership, according to the museum. The documents attested that the work had left India before 1947. It was subsequent to the acquisition of the work in good faith, and importation in conformity with existing U.S. laws, that the institution learned that the piece was stolen. In India, an active investigation of the case had been going on from the time that the theft was recorded in February 1978. The Madras police had arrested a man whom they identified as head of a gang of antiquities thieves responsible for the disappearance. The accused thief told the police that the Nataraja had been shipped to England. This information was forwarded to Scotland Yard, and another Indian was subsequently arrested in Middlesex in possession of more than 200 Indian artifacts. He also had color photographs of the Nataraja, but could not tell the police the whereabouts of it.

Scotland Yard later learned that the idol had been advertised in *Apollo* magazine by Everest Gallery of London, but by the time this information was obtained the gallery had gone out of business, and the trail of the sculpture was lost. About the same time, an Indian scholar reported having seen this bronze among other South Indian works in a New York gallery. His report led to the Interpol circular that was seen by the Kimbell Museum.

Dr. Pillsbury commented that the museum wishes to be sure the work is returned to its rightful owner, and that the restitution is awaiting Indian government action.

Photographing Your Art Collection

The Artist's Magazine *(Vol. 1, No. 1, Jan. 84) asked photographer Victor Keppler for advice to artists taking pictures of their work for gallery presentations. His comments contain basic information that collectors might also find useful for documenting their collections for insurance purposes and as an aid in the event of theft. Below is a summary of the interview.*

A single-lens reflex (SLR) camera with a normal lens (50 or 55 mm.) is recommended, although under the right conditions the results from a Kodak Brownie could be acceptable. Good color slides can also be taken with the smaller automatic cameras, although you should avoid using the automatic flash because it picks up too much glare. If an indoor flash must be used, it should be reflected, or "bounced" off a white ceiling.

Photographing small pieces can create a problem. If the camera is too close to the art work in order to fill the viewfinder, the picture will be out of focus. Instead, Mr. Keppler suggests keeping the image small on the original slide, and having it enlarged later to fill a 35 mm. transparency.

Shooting pictures without the frames adds to the quality of the photograph. With an autofocus camera, the glass over a watercolor or pastel could cause a focusing error.

Most photographers use Kodachrome as an all-purpose film. The slower ASA films, if available light permits, will produce a better picture with a finer grain.

A tripod with a cable release will help the less experienced photographer take a sharper picture. Many amateurs do not realize how much they move the camera when shooting. In the absence of a real tripod, setting the camera on a fence post, the back of a chair, or anything else can serve the same purpose.

Pencil and ink drawings on white paper may fool a camera's light meter, rendering the picture underexposed and giving the white background a blueish tint. You can compensate for this problem by experimenting (bracketing) with different exposures. This trick is more difficult with an automatic camera, but you can adjust the ASA to a lower setting (for example, try an ASA setting of 100 with ASA 200 film) for a longer exposure.

Bracketing is another way to make sure of the correct exposure under any light conditions. Take one shot at the correct setting, according to the light meter, and then take two more shots using the same shutter speed but different f/stops—one below the ideal setting and one above it. In the end, a manual camera will give you more room to experiment with exposures than an automatic, and a better chance for high quality photographs.

Book Reviews

The Caravaggio Obsession
by Oliver Banks
Little Brown and Company, Boston, 1984. 230pp. $14.95.

In *The Caravaggio Obsession,* Oliver Banks has written an exciting tale of intrigue and murder set against the background of the international art trade. The book's central character, Amos Hatcher, a New York detective, is something of a "spoiled priest," having started his professional life as a scholar who was then lured into the more exciting world of art theft. As presented by Mr. Banks he must surely be the nonpareil of connoisseur-sleuths.

The mystery revolves around the great Baroque painter, Caravaggio, who is characterized as a gifted thug who serves as inspiration for an international gang of Marxist terrorists. To say more would mar the reader's enjoyment. However, the greatest interest in the book lies in the authenticity of the commentary on the New York art world, Italian bureaucracy, political terrorism, and in particular, the esthetic qualities of much of the art and architecture that hero Mr. Hatcher observes in Italy.

Mr. Banks is a serious art historian who alternates incisive comments about the chicanery of the art market with philosophical asides about the architecture of Borromini and competition among artists in the Baroque, all rendered in a smooth and elegant prose style. In fact, the book can be read for these pleasures alone. Although the reader meets the villains in the very first pages and knows the identity of the murderer at the time of the crime, the author is able to maintain suspense by building a complex structure of psychological motivation coupled with a richly textured atmosphere filled with detailed and expertly rendered imagery.

Amos Hatcher is a stereotyped two-dimensional hero, and the other members of the cast are proper characters for an international thriller—the villain, his henchman, the beautiful girl, the unfortunate victim—but when Mr. Banks begins to talk about art, the pages come alive, revealing an artistic sensibility and a connoisseur's eye that are superior in every way. His ability to present imagery in words marks him as an artist of considerable talent in his own right.

Joan Huntoon

The Caravaggio Conspiracy
by Peter Watson
Doubleday & Company, Inc., 1984, New York, 316 pp. $17.95

Despite the tension-filled dramas that lead to the recovery of two stolen paintings from underworld characters, *The Caravaggio Conspiracy* winds down to a depressing conclusion on the almost hopeless state of the world's art theft situation. After two years of living under the assumed identity of a fictitious art dealer of questionable integrity, London *Sunday Times* reporter Peter Watson manages to set a trap in New York for the arrest of four art smugglers. Mr. Watson puts his life in danger on occasion during his investigative work only to see two of the apprehended men given probation, one a suspended sentence, and the last man—maybe the least culpable—serve three months in jail on a three-year term.

The tale begins in the late winter of 1979 when Mr. Watson met Rodolfo Siviero, who recovers stolen art for the Italian Foreign Office. Mr. Siviero explained to Mr. Watson the history of the theft of Caravaggio's famous *Adoration with St. Francis and St. Lawrence* (the *Nativity*), and his obsession to recover the masterpiece, stolen from the Oratory of San Lorenzo chapel in Palermo on October 19, 1969. "Why not try to recover some stolen art yourself?" Mr. Siviero suggested.

This idea led Mr. Watson to change his identity to A. John Blake, a name he found on an infant's gravestone. With advice from former members of Scotland Yard's art squad, Mr. Blake evolved into a character who walked with a limp and had expensive tastes, an art dealer with a smattering of impressive knowledge of old masters—in particular, Caravaggio. By taking several key people into his confidence, such as the presidents of Sotheby's and Christie's, Mr. Watson arranged to have his pseudonym used for order bids and bought-in sales. Other dealers who helped with the disguise included New York dealer Richard Feigen, and London dealers Johnny Van Haeften and Rafael Valls. These men taught Mr. Watson how professional dealers look at a painting and how they research it. They also allowed him to act as their bidding agent at the auction houses in New York and London. To enhance the shady side to his character, Mr. Blake made a show of cash transactions while others laced the air with rumors of his dishonesty. By the end of the season, the art world had noticed Mr. Blake, a big spender. He maneuvered himself into position to be offered stolen paintings.

In the end, Mr. Blake actually did make some connections that led him to the men suspected of stealing the Caravaggio. After months of dead ends, he finally arranged to rendez-vous with a group of Mafiosi in Laviano, a town outside of Naples, to see the *Nativity*. The date was set for November 24, 1980—the day after an earthquake struck southern Italy killing 3,000 and leaving 300,000 homeless. In Laviano, where Mr. Watson had been taken two days earlier to view a photograph of the painting, 1,500 of the town's population of 2,500 perished in the disaster. When the men did not meet Mr. Blake at his Naples hotel as planned, he rented a car and drove to Laviano. The town was nothing but rubble; entire streets no longer existed. A local priest was saying mass over corpses still awaiting coffins. A. John Blake left and never heard from the Caravaggio men again.

Although Mr. Watson felt that the entire project was a failure, he still had other connections to stolen art in New York, who eventually offered him two paintings: a portrait of a lady attributed to Bronzino and a *St. John the Baptist* ascribed to Andrea del Sarto. With U.S. Customs Agent Charles Koczka, Mr. Watson identified the smuggler at Kennedy Airport as he picked up his baggage—Father Lorenzo Zorza, a staff member at the Vatican Mission to the United Nations. Later that day, after Mr. Blake "bought" the paintings from the three other accomplices, who were arrested by Customs agents, Mr. Koczka arrested Father Zorza, who fainted when he heard the charges, at the mission.

Except for the rather mundane introduction, which seems unnecessary when the book contains several exciting moments, *The Caravaggio Conspiracy* makes for entertaining reading. The art theft world seems to provide an arena for colorful and disparate characters—from the ruthless criminals and cynical yet determined police, to the lofty dealers and collectors—all following their own rules to make art work change hands. Mr. Watson chose a setting rife with opportunities for a good story.

The ending portrays a sad state of affairs. The author tries to convince himself that the ordeal might have been worth the trouble and disappointments when he sees one of his recovered paintings hanging in the home of the rightful owner. The story more clearly shows the need to concentrate on preventing art theft rather than recovering stolen pieces.

Linda E. Ketchum

Librarians Hold First Conference on Theft

We have received a summary of the Oberlin Conference on Theft and are publishing excerpts of it with the permission of William A. Moffett, Oberlin College Library. The conference was held at Oberlin College, September 19-20, 1983.

Concerned about the increasing victimization of America's research libraries by thefts of important books and manuscripts, a group of librarians, booksellers, lawyers, and law enforcement personnel met late in September at Oberlin College to consult with one another about the depth of the problems and attempt to develop strategies both to curb the increases of library thefts and to deal with them more effectively when they occur.

The rising prices fetched by antiquarian materials of all kinds has made their theft increasingly attractive. Simultaneously, the commitment of the American library community to open access to their materials for students and scholars serves not only to promote scholarship but also sometimes actually impedes the establishment of elementary security for collections.

Lawrence W. Towner, president of the Newberry Library, Chicago, delivered the opening address. Towner laid much of the blame for the rising incidence of library theft squarely at the feet of librarians themselves. Alleging that their innocence, ignorance, complacency, and indifference all too frequently prevent librarians from pursuing meaningful and effective measures to prevent library theft, Mr. Towner pointed to the consequences of such theft, which both imperils "the republic of letters" and also brings to an end that atmosphere of "trust" once characteristic of American cultural institutions.

Conferees noted the peculiar mobility of antiquarian research materials over time. Two speakers recalled the remark of E. P. Goldschmidt, an eminent bookseller earlier in this century, that every book worth having has been stolen at least once. But the laxities of the past cannot excuse institutional collections today from accepting full curatorial responsibility for their research collections, and booksellers, lawyers, and law enforcement personnel united in recommending certain specific steps that institutions can initiate prior to theft in order to improve their security and other steps that increase the chances of recovering stolen materials in event of a theft.

Restriction of access to materials, combined with positive identification of readers, were strongly recommended preventive measures that conferees felt would prove relatively easy to implement. Maximizing publicity in case of theft was another major emphasis of conferees who directed their remarks at librarians. Laurence Witten, a former president of the Antiquarian Booksellers Association of America, pointed out that booksellers can not hope to identify as stolen property books that have not been reported as missing. He added that librarians who do not immediately consult with the book trade following a theft are not only hampering prospects for recovery of their materials but also denying themselves expertise in evaluation and appraisal of stolen goods that might aid in attracting the attention of police and other investigative and enforcement agencies. It is the daily business of booksellers (though not of librarians) to put a dollar value on books and papers. Without reliable dollar values for materials reported as stolen, law enforcement agencies, unfamiliar with the potential price or significance of old books and manuscripts, may be reluctant to prosecute with sufficient vigorousness.

The police, the book trade, and the public media all need to be informed promptly in event of a theft. Libraries need also to be prepared to prosecute offenders once they have been apprehended. A long process of educating the public and the courts about the seriousness of the crime book thieves commit will be materially aided by continuing efforts to prosecute perpetrators. If book theft is not now a high priority in law enforcement circles, that is in part the fault of libraries for failing to prosecute in the past all but a small percentage of the thieves who have afflicted them.

One of the steps recommended was to organize support for adoption by state legislature of laws extending explicit protection to libraries and archives. Only nine states have laws exempting library employees from liability for detaining persons suspected of theft or mutilation; only 17 have any type of laws relating to book theft.

Cooperation in establishment of national registries of library ownership marks and of missing or stolen books and papers was another recommendation to emerge from the conference. Katharine Kyes Leab—whose BAMBAM provides an on-line database reporting mechanism for stolen books and manuscripts already in service on a nationwide scale, and who has been closely involved with libraries and investigative agencies in numerous cases of theft—pointed out that the failure of libraries to record their own markings sometimes makes it difficult to achieve the return of books that police have recovered. Even though title to stolen property does not transfer to a thief, a library unable to demonstrate its own title to recovered properties may lose those properties.

The Oberlin Conference on Theft was funded by a grant from the H.W. Wilson Foundation of New York, with sponsorship by the American Library Association, the Society of American Archivists, and the Antiquarian Booksellers Association of America. The guidelines on preventing and dealing with library theft proposed at the Conference will be published, along with Conference proceedings, early in 1984.

Addendum

In our August/September 1983 issue of *Stolen Art Alert*, we reported on the 1983 World Art Market Conference in Los Angeles, but neglected to mention that the conference was sponsored by *ARTnews*.

Recoveries

CHAGALL, M., Le coq noir. (*SAA*, May 1983, p. 7).

Marc Chagall, Le coq noir

Home Security System May Be Tax-Deductible

You may be able to deduct part or all of the cost of a burglar or fire alarm system installed in your home. Although the cost of a home alarm system is usually a personal expense, and thus not deductible, the IRS indicates that it will allow a deduction where the system's *principal* purpose (not just *one* purpose) is to protect property acquired and held *primarily for investment* (such as antiques and other collectibles).

Note: Since home alarm systems are rarely intended to protect investment property *primarily,* the IRS will not accept such claims without *strong* proof.

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Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

372 BUNNER, Andrew-Fisher (1841-97). Winter Scene. Oil on canvas. 30.5 x 15.2 cm. Signed. 84.77.47. Chester, Pa. 1976.

373 CHASE, William Merrit (1849-1916). Lady Strolling in a Park. Oil on panel. 26.7 x 40.6 cm. Signed l/l. *84.68. New York, N.Y. 14 Nov. 83.

374 EASTMAN, Seth (1808-75). Indian Encampment, 1848. Watercolor on paper. 16.5 x 24.1 cm. Initialed and dated l/l. *84.69. New York, N.Y. 7 Dec. 83.

375 HEADE, Martin Johnson (1819-1904). Stormy Sea. Oil on board. 24.1 x 24.1 cm. Signed l/l: M.J. Heade. *84.71. New York, N.Y. 18 Jan. 84.

376 NEAGLE, John (1796-1865). Longstreth Child. Oil on canvas. 92.7 x 67.3 cm. *84.78. Philadelphia, Pa. Oct. 83.

377 NICHOLSON, George W. (1832-1912). Storm at Sea. Oil. 29.2 x 20.3 cm. Signed. 84.77.46. Chester, Pa. 1976.

378 WILLIS, Edmund Aylburton (1808-99). Dance in the Forest, 1875. Oil on canvas. 30.5 x 50.8 cm. Signed l/r: A.V. Willis, 1875. Predominant colors: brown, yellow and green. *84.70. New York, N.Y. 16 Dec. 83.

American, 20th Century

379 HIBEL, Edna (b. 1917). Village of the Mountainside. Oil glaze on canvas on board. 76.2 x 101.6 cm. *84.73. New York, N.Y. 2 Sep. 83.

380 VANDER SLUIS, George J. (b. 1915). Moon. Acrylic on rice paper. 66 x 58.4 cm. *84.81.1. Syracuse, N.Y. 5 Sep. 83.

381 VANDER SLUIS, George J. (b. 1915). Red Space. Acrylic on rice paper. 66 x 61 cm. *84.81.2. Syracuse, N.Y. 5 Sep. 83.

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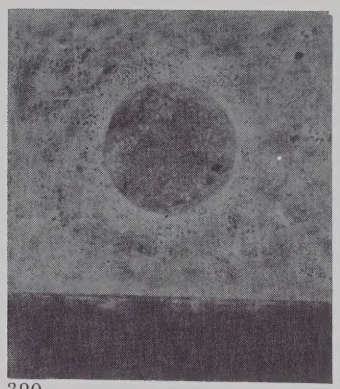
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Austrian, 19th Century

382 FEID, Joseph (1806-70). Förthot mit Förthofgraben, ca. 1840. Oil on canvas. 34 x 44.5 cm. Stamped on verso: Museums der Stadt Krems, K57. Wine cellar and ditch in foreground. River with bridges in background. *84.89. Krems, Austria. 13 Aug. 83.

382

383 LITSCHAUER, Karl Joseph (1830-71). Crow's Visit, 1886. Oil on panel. 34.3 x 29.2 cm. Signed and dated. Coppersmith's workshop with crow at window, attracting attention of coppersmith. 84.77.35. Chester, Pa. 1976.

384 VENNE, Adolf van der (1828-1911). At the Well. Oil on canvas. 43.2 x 27.9 cm. Signed. Hungarian horseman talking to girl at well. 84.77.43. Chester, Pa. 1976.

385 Unknown. Vase of Flowers. Oil on canvas. 78.8 x 59.1 cm. Blue vase with pink roses and red and blue flowers. Grapes on table to right of vase and bird's nest to left. *84.79.2. Montreal, Que. 4 Nov. 83. *Reward.*

385

Austrian, 20th Century

386 GRASSBERGER, Hella. Der Weg zum Markt (copy of painting by Jan Brueghel, the Elder) 1983. *84.90. Vienna, Austria. 7 Oct. 83.

387 KLEINERT, Joseph Edgar (b. 1859). Lake with Boat, 1910-25. Oil on canvas. 72.7 x 52.1 cm. Fisherman in small boat. Tall mountains in background. 84.79.7. Montreal, Que. 4 Nov. 83. *Reward.*

386

Belgian, 19th Century

388 PORTIELJE, Gérard (b. 1856). Connoisseur. Oil on canvas. 45.7 x 61 cm. Signed. Elegant 18th-century interior with six figures at dining table. 84.77.11. Chester, Pa. 1976.

389 SCHENDEL, Petrus van (1806-70). Hague Night Market. Oil on canvas. 68.6 x 53.3 cm. Signed. Market scene with gossiping vegetable girl. Moonlight and candle effect. 84.77.3. Chester, Pa. 1976.

390 UNKER, Carl Henrik d' (1828-66). Behind the Scenes, 1865. Oil on canvas. 30.5 x 25.4. Signed and dated. Visitor and female ballet dancer introduced among stage accessories. 84.77.16. Chester, Pa. 1976.

391 UNTERBERGER, Franz Richard (1838-1902). Street Scene in Syracuse. Oil on canvas. 81.3 x 68.6 cm. Signed F.R. Unterberger, Syracuse. 84.77.22. Chester, Pa. 1976.

Dutch, 19th Century

392 BAKHUYZEN. Cattle and Herdsman. Oil on mahogany panel. 27.9 x 20.3 cm. Signed. 84.77.29. Chester, Pa. 1976.

393 WEILAND, Johannes (1856-1909). Her Favored Old Book. Oil on canvas. 63.5 x 73.7 cm. Signed. Old woman seated before fireplace reading a Bible. Brass and copper kettles in background. 84.77.28. Chester, Pa. 1976.

English, 18th Century

394 GAINSBOROUGH, Thomas, R.A., Attributed to (1727-88). Hillside Brook (or Shepherd and Sheep). Oil on canvas. 63.5 x 76.2 cm. *84.84. Syracuse, N.Y. Dec. 69.

395 VANDERBANK, John. Sir Isaac Newton, ca. 1726. Oil on canvas. 76.2 x 63.5 cm. Newton's jacket is burgundy velvet and the shirt an ivory color. *84.85. Pasadena, Ca. 1979.

394

English, 19th Century

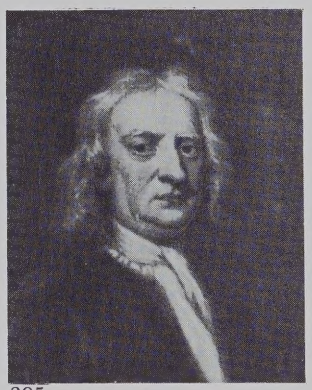
396 HILLINGFORD, Robert Alexander (b. 1828). Serenade. Oil on canvas. 25.4 x 20.3 cm. Signed with monogram R.H. Italian cavalier with guitar. 84.77.37. Chester, Pa. 1976.

Flemish, 16th Century

397 BRUEGHEL, Pieter, the Elder (1528-69). Landscape with River. Oil. 55 x 75 cm. *84.92.2. Lucca, Italy. 15 Jul. 82.

Flemish, 17th Century

398 DYCK, Anton van (1599-1641). Daedalus Tying on Icarus' Wings. Oil on canvas. 115 x 85 cm. *84.92.1. Lucca, Italy. 15 Jul. 82.



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French, 19th Century

399 BARON, Henri-Charles-Antoine (1816-85). New Song. Oil on canvas. 35.6 x 25.4 cm. Signed. Exterior scene with nobleman and two seated ladies dressed in early 18th-century style. 84.77.12. Chester, Pa. 1976.

400 BAYARD, Emile-Antoine (1837-91). Flower Girl's Favorite. Oil on canvas. 45.7 x 35.6 cm. Signed. 84.77.45. Chester, Pa. 1976.

401 BEAUMONT, Charles-Edouard de (1812-88). Talking to Her Parrot. Oil on canvas. 22.9 x 38.1 cm. Signed. Nude young woman resting on divan and talking to parrot held by Nubian maid. 84.77.27. Chester, Pa. 1976.

402 BRISSOT DE WARVILLE, Félix-Saturnin (1818-92). Normandy Scene. Oil on canvas. 72.4 x 91.4 cm. Signed. Landscape with thatched cottages, figures, cattle and stream. 84.77.26. Chester, Pa. 1976.

403 BUEL, F. de. Young Faggot Gatherers. Oil on canvas. 24.1 x 16.5 cm. Signed. Winter scene with two young girls who have gathered a bundle of faggots. 84.77.13. Chester, Pa. 1976.

404 CHAPLIN, Charles (1825-91). Love's Messenger, 1870. Oil on canvas. 27.9 x 22.9 cm. Signed Charles J. Chaplin and dated. Young girl with white carrier pigeon. 84.77.7. Chester, Pa. 1976.

405 COUTURIER, Philibert-Léon (1823-1901). Poultry and Rabbits. 38.1 x 53.3 cm. Signature unclear. 84.77.36. Chester, Pa. 1976.

406 HOGUET, Charles (1821-70). Landscape with Lake. Oil on canvas. 38.1 x 58.4 cm. Signed C. Hoguet. Landscape with grazing sheep and clergyman. 84.77.32. Chester, Pa. 1976.

407 JEMMIS, E. Duck Pond. Oil. 25.4 x 17.8 cm. Signed. Poultry yard and well. 84.77.44. Chester, Pa. 1976.

408 LECOMTE DU NOUY, Jean Jules Antoine (1842-1923). At Tomb of the Virgin, 1871. Oil on panel. 29.2 x 36.8 cm. Signed and dated. Two Christian women praying at tomb of Virgin in Jerusalem. 84.77.23. Chester, Pa. 1976.

409 LEROUX, Hector Louis (1829-1900). Guardian of Vesta's Sacred Fire. Oil on panel. 45.7 x 33 cm. Signed. 84.77.5. Chester, Pa. 1976.

410 LUMINAIS, V. Gauls with Captives. Oil on canvas. 53.3 x 63.5 cm. Signed. Gaulish warriors with Franconian captives. 84.77.17. Chester, Pa. 1976.

411 PIOT, Adolphe (1850-1910). Love Story. Oil on canvas. 35.6 x 27.9 cm. Signed. Young lady in negligée seated reading. 84.77.21. Chester, Pa. 1976.

412 PLASSAN, Antoine Emile (1817-1903). Toilette. Oil on canvas. 39.4 x 31.8 cm. Signed. 84.77.31. Chester, Pa. 1976.

413 RUEL, L. Shoeing Cavalry Horse, 1835. Oil on panel. 25.4 x 20.3 cm. Signed and dated. 84.77.2. Chester, Pa. 1976.

414 SEIGNAC, Paul (1826-1904). Birthday Greetings for Mother. Oil on panel. 25.4 x 20.3 cm. Signed. Young child approaches parent with bouquet, whispering birthday greetings. 84.77.1. Chester, Pa. 1976.

415 SEIGNAC, Paul (1826-1904). Children in Kitchen. Oil on canvas. 40.6 x 30.5 cm. Signed. 84.77.34. Chester, Pa. 1976.

416 WEBER, H. Hunger's Reflections, 1881. Oil on panel. 40.6 x 30.5 cm. Signed and dated. 84.77.38. Chester, Pa. 1976.

German, 19th Century

417 BAUMGARTNER, Peter (b. 1834). Crossing the Stile. 27.9 x 20.3 cm. Signed Peter Baumgartner, München. Young Black Forest hunter with his girl. 84.77.42. Chester, Pa. 1976.

418 BOSCH, Ernst (b. 1834). Homeward Pipe. Oil on mahogany panel. 30.5 x 22.9 cm. Signed. Woodland scene with group of village children who have started small fire of picked faggots from which passing hunter lights his pipe. 84.77.10. Chester, Pa. 1976.

419 BRAITH, Anton (1836-1905). Landscape with Animals, 1866. Oil on canvas. 82.6 x 130.8. Signed and dated. Cattle and sheep with herdsman and maid. Some animals approach shallow pool in foreground to drink, low hills in distance. 84.77.19. Chester, Pa. 1976.

420 BURMEISTER, Paul (b. 1847). El Frescate. Oil on panel. 33 x 22.9 cm. Signed P. Burmeister, München. Garden scene with group of figures in early 18th-century clothing, dining outdoors. 84.77.30. Chester, Pa. 1976.

421 BURMEISTER, Paul (b. 1847). Tying the Gallant's Cravat. Oil on canvas. 45.7 x 30.5 cm. Signed. Genre scene of rich nobleman of 18th century, with tapestries on walls and silver lamp. 84.77.9. Chester, Pa. 1976.

422 ECHTLER, Adolf (?) (b. 1843). Awaiting Papa. Oil on canvas. 27.9 x 16.5 cm. Signed with monogram A.E. 84.77.39. Chester, Pa. 1976.

423 KAUFFMANN, Hugo Wilhelm (1844-1915). Waking Him Up, 1890. Oil on canvas. 35.6 x 43.2 cm. Signed and dated. Interior of old inn with maid and sleeping host who is awakened by blast from newly-arrived postilion's horn. 84.77.25. Chester, Pa. 1976.

424 SEITZ, Anton (1829-1900). Village Photographer, 1878. Oil on panel. 27.9 x 40.6 cm. Signed and dated. Interior of Bavarian peasant's cottage with many figures. 84.77.18. Chester, Pa. 1976.

German, 20th Century

425 HOFER, Karl (?) (1878-1955). Woman Sitting and Sewing on Arched Castle Terrace. Oil on canvas. 78.8 x 61.7 cm. Woman in red dress holds white material on lap and looks towards mountains. Terrace wall behind woman has opening in center. *84.79.3. Montreal, Que. 4 Nov. 83. *Reward.*

425

Hungarian, 19th Century

426 BOHM, Pàl (1839-1905). Hungarian Peasant's Hut. Oil on panel. 27.9 x 41.9 cm. Signed. Companion piece to 84.77.41. 84.77.40. Chester, Pa. 1976.

427 BOHM, Pàl (1839-1905). Hungarian River Scene. Oil on panel. 27.9 x 41.9 cm. Signed. Hungarian Magyar boatmen with other figures. Companion piece to 84.77.40. 84.77.41. Chester, Pa. 1976.

Italian, 14th Century

428 FRANCESCO di Vannuccio, Attributed to. Madonna and Child. Tempera on panel. 71 x 44 cm. *84.93. Siena, Italy. 28 Nov. 83.

428

Italian, 19th Century

429 SEGUI. An Old Tavern. Oil on canvas. 27.9 x 38.1 cm. Signed Segui, Rome. Vaulted wine cellar of 16th century, filled with cavalieri and revellers. 84.77.6. Chester, Pa. 1976.

430 TAMBURINI, Arnoldo (b. 1843). Brotherly Offering, 1887. Oil on panel. 34.3 x 26.7 cm. Signed and dated. Two monks of an Italian order in wine cellar, one fills glass of Chianti wine for the other. 84.77.20. Chester, Pa. 1976.

431 TORRINI, Pietro (b. 1852). Cellar Man. Oil on panel. 33 x 24.1 cm. Signed. Wine cellar with monk bearing basket of wine bottles. 84.77.15. Chester, Pa. 1976.

Russian, 19th Century

432 VELTEN, Wilhelm (1847-1929, d. Munich). Cherry Camp. Oil on canvas. 35.6 x 45.7 cm. Signed W. Velten, München. Camp of 17th-century soldiers who have commandeered a cask of wine. 84.77.8. Chester, Pa. 1976.

433 VELTEN, Wilhelm (1847-1929, d. Munich). Polish Border Village. Oil on panel. 30.5 x 21.6 cm. Signed W. Velten, München. Peasants and travelers. 84.77.4. Chester, Pa. 1976.

Spanish, 19th Century

434 ALVAREZ, L. House Party. Oil on canvas. 30.5 x 43.2 cm. Signed. Old Spanish interior filled with young people who are spinning, singing and playing their guitars. 84.77.24. Chester, Pa. 1976.

Spanish, 20th Century

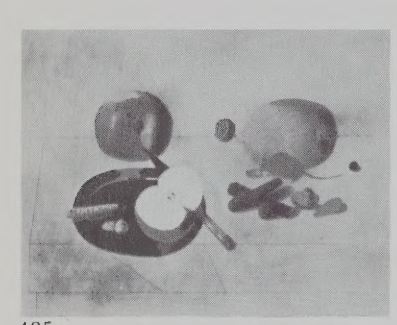
435 CASTILLO, Jorge (b. 1933). Cut Apple. Colored drawing on paper. 31.1 x 35.2 cm. *84.72. New York, N.Y. 19 Oct. 83.

436 PICASSO, Pablo (1881-1973). La dame à la voilette, 1901. Oil on canvas. 66.5 x 51 cm. Signed u/l. Ref.: Zervos, 1954, vol. 6, pl. 383 and SAA, March/April 1982, no. 291, p. 14. *84.74. Sands Point, N.Y. 14 Jan. 84.

European, 19th Century

437 DARMANIN, J. Miralles. Bashful Aspirant or Future Star. Oil on canvas. 49.5 x 73.7 cm. Signed. Theatrical property room where plain young girl is seeking employment from red-coated stage manager. 84.77.14. Chester, Pa. 1976.

438 MUED, F. (?). Barn Yard with Poultry. Oil on canvas. 25.4 x 35.6 cm. Signature unclear. 84.77.33. Chester, Pa. 1976.



435

436

Sculpture

Austrian, 15th Century

439 Unknown. Head of Knight with Helmet. Sandstone. 28 x 20 cm. Damage to nose and upper lip. *84.86. Bregenz, Austria. 31 Jul. 83.

Austrian, 16th Century

440 Unknown. St. Roch. Linden wood. H. 96 cm. Dog at his feet. *84.88.1. Villach, Austria. 1 Oct. 83.

Austrian, 17th Century

441 Unknown. Christ Resurrected. Wood. Approx. H. 50 cm. *84.88.3. Villach, Austria. 1 Oct. 83.

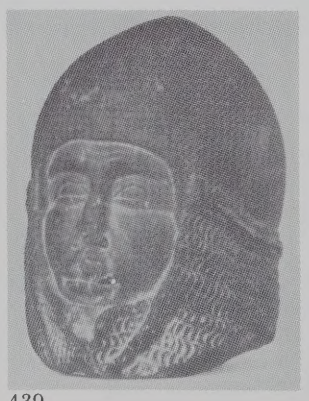
442 Unknown. St. John the Baptist. Wood. Approx. H. 53 cm. *84.88.2. Villach, Austria. 1 Oct. 83.

Austrian, 18th Century

443 PROCHASKA, Josef. Anna. Wood. H. 120 cm. *84.91.2. Stribrne Hory und Skuhrov, Czechoslovakia. 30 Mar. 83.

444 PROCHASKA, Josef. Joachim. Wood. H. 120 cm. Wears mantle decorated with stars. *84.91.1. Stribrne Hory und Skuhrov, Czechoslovakia. 30 Mar. 83.

445 SCHMIDT, Workshop of. Pietà, ca. 1750. Wood. H. 135 cm. Virgin dressed in white robe with blue mantel. *84.87. Schwallenbach, Austria. 31 Jul. 83.



439

440

441

442

Decorative Arts

443

444

445

Ceramics, Pottery, Porcelain

446 Turkish. Isnik Tile, 16th c. Ceramic, underglaze blue. 16 x 9 cm. Number painted on back: 1678-1892. *84.80. London, England. 10 Jan. 84.

Jewelry

447 SCHLUMBERGER (American). Earclips (pair), ca. 1960. Platinum and 18k gold with 301 diamonds (16 cts.). Earrings form knotted ribbons. *84.94. 1-2. New York, N.Y. Dec. 1983. *Reward.*

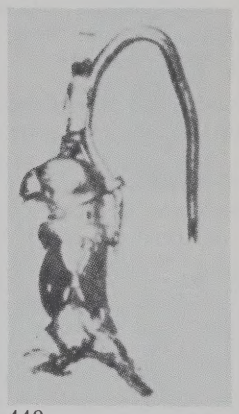
446

447

Antiquities

Egyptian

448 Falcon Earring, 2nd-1st c. B.C. Gold with emerald. Falcon wears crown. *84.82.2. London, England. 7 Dec. 82.



448

Greek

449 Hellenistic. Garnet Ring, 3rd c. B.C. *84.82.6. London, England. 7 Dec. 82.

450 Syria. Carnelian Ring, 5th-4th c. B.C. Gold, carnelian. Tapering hoop supports a 'dummy' swivel bezel set with convex carnelian. *84.82.5. London, England. 7 Dec. 82.

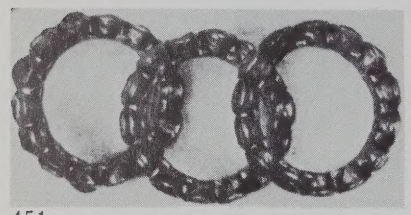
450

Ethnographic Objects

Roman

451 Eternity Rings (two), 4th c. A.D. Gold, emeralds, garnets, pearls. Each ring consists of fourteen circular settings originally holding alternate emeralds and pearls, alternate garnets and pearls. Pearls have decomposed with time. Note: two of the three illustrated were stolen. *84.82.3-4. London, England. 7 Dec. 82.

452 Syria. Rosette and Drop Earrings (pair), 3rd-4th c. A.D. Gold, garnets, pearls. Each earring consists of a pierced-work gold rosette set with garnet below which is a horizontal bar bearing four gold garnet and pearl pendants. *84.82.7-8. London, England. 7 Dec. 82.



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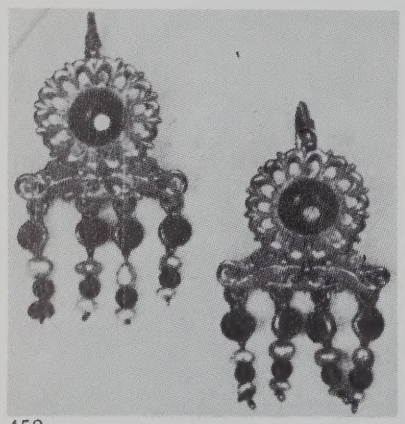
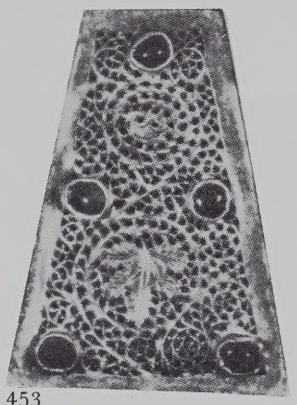


452

Christian

453 Early Christian, Asia Minor. Openwork Plaque from a Necklace, 4th c. Set with garnets. Trapezoidal plaque with opus interrasile pierced-work taking form of oak leaf and scroll work. Perforations on back show it to have been part of large collar, a section of it now in British Museum. *84.82.1. London, England. 7 Dec. 82.

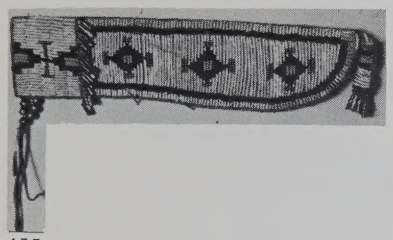


453

African

454 YORUBA (Nigeria). Figurative Kola Nut Bowl. Wood, rich brown patina with traces of cam wood powder. H. 35.2 cm. Ex coll.: Nelson Rockefeller. *84.75.1. New York, N.Y. 18 Nov. 83.

454



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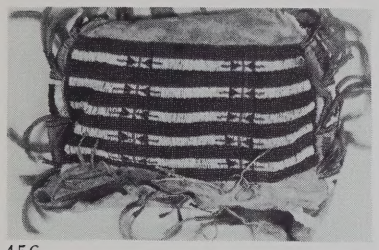

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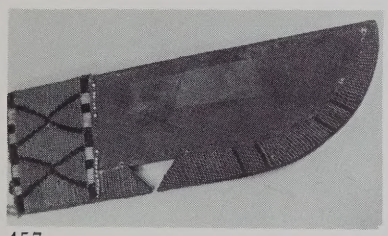

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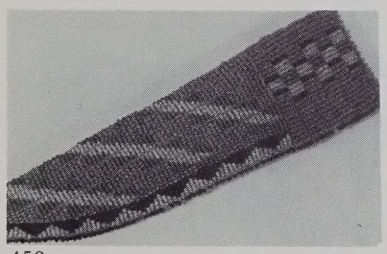


458

American Indian

455 CHEYENNE (?). Knife Sheath. Beaded hide and metal cones. Red and blue beads on white beaded background. *84.83.17. Greenwich, Ct. Nov. 83.

456 CHEYENNE (?). Soft Bag, called a Possible Bag. Beaded and fringed hide. 20.3 x 29.2 cm. Six bands of blue beads alternating with white bands. Double arrowhead design in dark blue with red shaft and red separating line. Sides have rectangular segments in orange, yellow, blue and white. Flap has two rectangles beaded in green and red. Tin cone suspensions with orange horsehair. *84.83.1. Greenwich, Ct. Nov. 83.

457 CROW (?). Knife Sheath. Beaded rawhide. L. 29.2 cm. Faded red rawhide. Lavender beads with two X's outlined in black and filled with light blue beads. Curved edge decorated with lavender and two bands of blue and black beads. *84.83.14. Greenwich, Ct. Nov. 83.

458 PLAINS INDIAN. Knife Sheath. Hide lined with cloth and beaded. L. 20.3 cm. Blue beads with diagonal yellow stripes. Yellow and red trim. *84.83.15. Greenwich, Ct. Nov. 83.

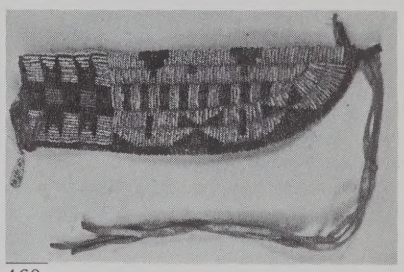
459 PLAINS INDIAN. Pistol Holster. Beaded and fringed hide. Multi-colored design of curvilinear flowers and stems. *84.83.3. Greenwich, Ct. Nov. 83.

460 SIOUX. Knife Sheath. Beaded hide. L. 22.9 cm. White, red and blue beads. *84.83.13. Greenwich, Ct. Nov. 83.

461 SIOUX. Knife Sheath. Beaded hide and metal cones. L. 24.1 cm., Max. W. 7 cm. Blue beaded background with multi-colored rectangles on one side and arches on other. *84.83.18. Greenwich, Ct. Nov. 83.

462 SIOUX. Knife Sheath. Hide trimmed with porcupine quills and beaded. L. 22.9 cm., Max. W. 5.1 cm. Black and white bead work along curved edge. Row of metal cones below quill work. *84.83.16. Greenwich, Ct. Nov. 83.

459



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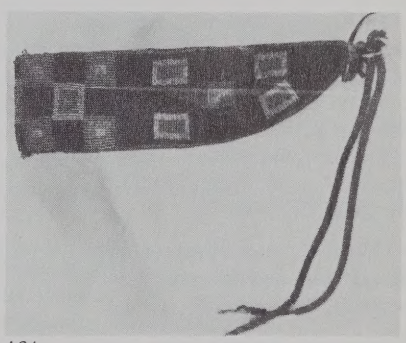

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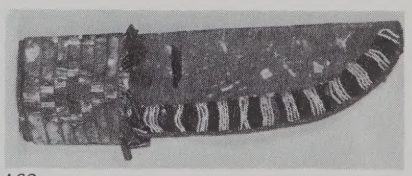


462

463 SIOUX. Pipe Bag. Beaded and fringed hide. L. 76.2 cm., Max. W. 14 cm. Stitched in dark blue, red and yellow against a light blue beaded ground. Two sets of facing triangles, crosses down side. Openwork section of hide strips ornamented with concentric rectangles in faded green and yellow against red quilled ground. *84.83.10. Greenwich, Ct. Nov. 83.

464 SIOUX. Pipe Bag. Beaded and fringed hide. *84.83.12. Greenwich, Ct. Nov. 83.

465 SIOUX and UTE (?). Pipe Bag and Small Bag. Beaded hide and cloth. L. pipe bag 73.7 cm., L. small bag 27.9 cm. Pipe bag with beaded hide with three points at base. Stitched in red and blue on white background. Design of two triangle-ended crosses, points edged in red and white, filled with blue beads. Tassels and fringe. Probably Sioux. Attached to this was a smaller bag beaded with red, black, and yellow geometric patterns on a white background. Red cloth at base. Possibly Ute. *84.83.9. Greenwich, Ct. Nov. 83.

466 SOUTHEASTERN INDIAN. Bandolier Bag. Beaded black cloth. Pouch 19.7 x 19.1 cm., Strap L. 149.9 cm. Rectangular bag, triangular flap, lined in brown cotton. Forket shoulder strap lined in blue cotton dotted with white. Stitched in curvilinear floral motifs in blue, purple, brown, green and yellow beads outlined in white. Red tassel fringe. *84.83.2. Greenwich, Ct. Nov. 83.

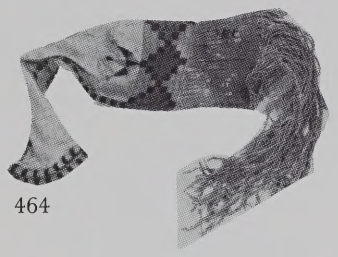
467 Unknown. Bag. Rawhide trimmed with quillwork lines and fringed. *84.83.7. Greenwich, Ct. Nov. 83.

468 Unknown. Beaded strips (two). *84.83.4-5. Greenwich, Ct. Nov. 83.

469 Unknown. Pipe Bag. Beaded and fringed hide. *84.83.6. Greenwich, Ct. Nov. 83.

470 Unknown. Pouch. Beaded hide. *84.83.11. Greenwich, Ct. Nov. 83.

463



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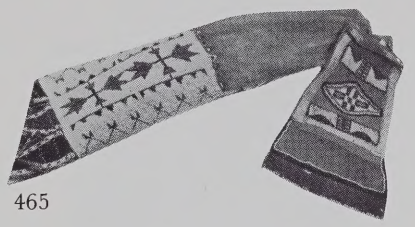

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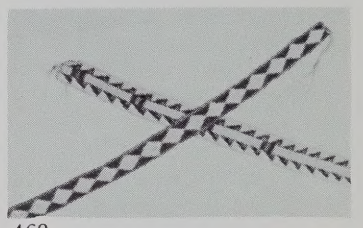

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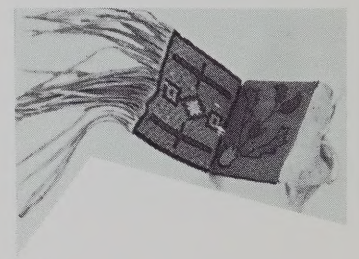

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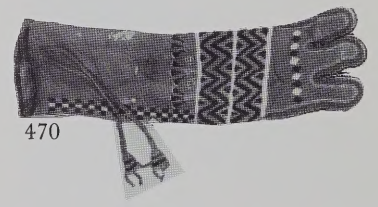

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471 Parrots (pair), 19th c. Cloisonné enamel. H. 25.4 cm. 84.76.1-2. New York, N.Y. 17 Oct. 83.

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